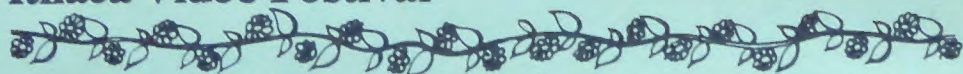


THE
7TH ANNUAL
ITHACA VIDEO
FESTIVAL



The Seventh Annual Ithaca Video Festival

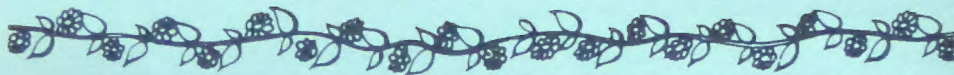


The Annual Ithaca Video Festival is a touring exhibition, presenting a selection of the finest independent video productions. This year the Festival will be seen in twenty-five cities across the United States by thousands of people in museums, galleries, libraries and schools. Its intention is to provide an overview of the various directions and genres in the field of Video Art. The 19 tapes included in this collection have been selected in a rigorous review process from among 290 submissions. Each one stands on its own for individual artistic accomplishment, creative use of the medium, inventiveness and execution. Through each the viewer is afforded a unique glimpse at the world through the eye and mind of the creative artist.

Philip Mallory Jones
Director
Ithaca Video Projects

This year exhibition was selected by a panel composed of Barbara London, Museum of Modern Art, New York; Arthur Tsuchiya, Visual Studies Workshop, Rochester, N.Y.; Carvin Eison, Artists Workshop at WXXXI-TV, Rochester, N.Y.; Philip Mallory Jones, Ithaca Video Projects.

TAPE #1



Sunstone 3:00

Ed Emshwiller, Valencia, California

"SUNSTONE is computer graphics animation done using a digital paint program at New York Institute of Technology. I painted the images using a computer with graphics tablet. The movement and transformations were achieved through computer programs written by members of the N.Y.I.T. Computer Graphics Lab."

Ed Emshwiller is a painter, filmmaker and videomaker, and currently Dean of the School of Film and Video at California Institute of the Arts.

Body Count 9:00

Dan Reeves/Jon Hilton, Ithaca, N.Y.

"BODY COUNT is an experimental study for a larger, more narrative work, **Smothering Dreams**, being produced through the Television Lab at WNET, N.Y. It is concerned with childhood fantasies, mythical glories and the real terror of organized violence. It is also an autobiography of the surreal, an act of remembrance. Finally it is a purging of thirteen years of anger, sorrow and anxiety as well as a warning about lessons too quickly forgotten."

Dan Reeves is Artist-In-Residence at WNET, N.Y. and a National Endowment for the Arts Video Art Fellow. He is currently in-production on two major works, one dealing with combat and the other with the real threat of nuclear war. He is also working in processed-image video at the Experimental Television Center, Owego, N.Y., attempting to bridge the gap between documentary and experimental video. His previous work has won honors at the Ithaca, Athens, Tokyo and Atlanta Video Festivals, and the American Film Festival.

Jon Hilton works independently recording synthesizer and original music in his home studio. His credits include regional and national industrial and commercial scores, theater scores and animation music. He wrote the electronic score for international award winning **Thousands Watch**, and is Artist-In-Residence at Experimental Television Center, Owego, N.Y.

Blue Squawk 3:00

Eva Maier, N.Y., N.Y.

"BLUE SQUAWK happened on a sunny August morning on a farm in Bennington, Vt. Initially I tried to get the chickens to participate by shooing them in front of the camera. They responded by running away. When I finally gave up, they were quick to join in the dance."

Eva Maier is a classically trained dancer whose inspiration for movement comes from a variety of sources: human, machine and animal. With these ideas about movement, and her understanding of the tv screen, she makes dance/video.

Urban Episodes

Stelna, Santa Fe, New Mexico

"In the Spring of 1975 I started working on a series of installations and

tapes involving mechanized modes of camera control. The effort resulted in a collection work I call 'machine vision.' **URBAN EPISODES**, shot in downtown Minneapolis, is the latest in this series. It was produced for KTCA, St. Paul/Minneapolis, with funds from the National Endowment for the Arts.

Steina, born in Iceland in 1940, attended the Music Conservatory in Prague from 1959 to 1963, and joined the Icelandic Symphony Orchestra in 1964. She came to the U.S. in 1965 and has been a seminal force in the development of the electronic arts since 1970. She is co-founder of the Kitchen, a major exhibition center in New York City, and a continuing explorer of the possibilities for the generation and manipulation of the electronic image through a broad range of technological tools and aesthetic concerns. She was a Guggenheim Fellow in 1976, and received grants from the New York State Council on the Arts, National Endowment for the Arts and the Corporation for Public Broadcasting.

A Visual Diary 3:30

Blondell Cummings/Shirley Clarke, N.Y., N.Y.

"A VISUAL DIARY is a look at a private moment in one's life. A narrative form without utilizing a story line. This collaboration incorporates naturalistic non-verbal theater and dance techniques with photographs providing the environment."

Blondell Cummings, choreographer/performer, is the founder of CycleArts Foundation, an organization which focuses on social, political and personal issues through art.

Shirley Clarke has been making feature and dance films for the last 25 years, and video tapes for 10 years. She won an Academy Award for **Lovers Quarrel with the World**, and the Critics Prize at Cannes for **The Connection**. She is currently working in collaboration with Sam Shepard on **Tongs**.

Um Laco de Inspiracao e Morte

Christopher Coughlan, Denise Milan, Nana Vasconcelos

"UM LACO DE INSPIRACAO E MORTE was adapted from an allegory about the process by which one recognizes the myths and preconceptions by which one lives and then struggles to overcome them. The title refers to the relationship between life and death; the end and the new beginning. It is set to the poetry of Denise Milan and the music of Nana Vasconcelos.

Both appear in the tape. The language is Portuguese."

Christopher Coughlan has been working for many years as a video technician, often assisting other artists in the production of their work. His previous work includes a video adaptation of Lee Brewer's Mabou Mines Production of B. Beaver Animation.

TAPE #2



Live From Lunds 8:30

Tom Adair/Kenneth Robins, Minneapolis, Minnesota

Tom Adair: "Video Artist is too strong a phrase to describe myself. I'm more of a frustrated tv viewer, who has realized that the only way I'll ever

see anything broadcast that appeals to my sense of humor is to do it myself. And hopefully I'll entertain a few other people along the way."

Kenneth Robins: "As a child I watched television dreaming of the day there would be video, so I could be a video artist. Now that that time has arrived, I find myself pioneering the advent of the fairy tale verite."

Selected Treecuts 5:35

Steina, Santa Fe, New Mexico

"This work is composed of a rhythmical collage of images of trees, conceived either directly from a camera or from camera images held briefly in computer memory. Additional movement is produced by an automatic in/out zoom lens. The audio is modulated by the video signal. **SELECTED TREECUTS** was made possible with funding from the New York State Council on the Arts."

(see **URBAN EPISODES** for biographical information)

Measures of Volatility 6:00

Shalom Gorewitz, N.Y., N.Y.

"**MEASURES OF VOLATILITY** is a stock market term for risks of investments. Images were recorded while traveling in the U.S., affected events of winter, 1979—Jonestown, San Francisco political assassinations, energy crisis and personal transitions."

2 Aspects 4:10

John Sturgeon, Park City, Utah

"Using the desert floor like a drawing surface for a diagrammatical enactment of the function of conjunction and opposition, I combine a delicate and precise ritualistic structure with the vastness and unpredictability of the windswept landscape. I view my work as poetic, as a synthesis of drawing, painting and sculptural concerns, as well as sound and time compositions. The intent is to distill the creative process into concise metaphors which convey the initial power and energy of the psychic experiences."

John Sturgeon has received Fellowship awards from the National Endowment for the Arts in 1975, 1977 and 1980. His work has been exhibited extensively in the U.S. in major galleries including the Museum of Modern Art, NYC; and/or Gallery, Seattle; Long Beach Museum of Art, Long Beach, Ca.; Media Study, Buffalo, N.Y.; San Francisco Museum of Modern Art; Whitney Museum of American Art, NYC; and in Venezuela, Japan, England and Italy.

Similar Nature 8:00

Kit Fltzgerald and John Sanborn, N.Y., N.Y.

"In concentrating on the specifics of 'dramatic action' often the certainties of 'everydayness' which surrounds those moments of consequence are overlooked. Although we spend almost all our lives rooted in the banal,

dismissing it to focus on what are perceived as elements of 'change,' ignores a luxurious network of daily activities. In **SIMILAR NATURE** the lives of four people are given 'common credence' as we follow their routines, scored and mixed in musical form, ultimately glorifying the isolated banal."

Kit Fitzgerald and John Sanborn produce video and sound works for exhibition, installation and broadcast. They are currently Artists-In-Residence at the Television Laboratory at WNET, NY, where they are producing an hour long absurdist soap opera, **Constant Change**. Their work has been broadcast in the U.S., Mexico, France, Belgium and England, and exhibited in the Whitney Museum of American Art, the Museum of Modern Art, The Kitchen, Museum of Modern Art Paris and ICA London among others.

Around and About 4:45

Gary Hill, Barrytown, N.Y.

"A spoken monolog 'addresses' the artist's/viewer's relationship and the personal relationship while developing a third relationship with the text/image construct."

Gary Hill, born in Santa Monica, California, lives and works in Barrytown, N.Y. His work has been exhibited at the Museum of Modern Art, NYC; The Kitchen Center, NYC; Everson Museum of Art, Syracuse; Anthology Film Archives, NYC and and/or, Seattle among others. His work has been supported with funds from the Creative Artists Public Service Program, National Endowment for the Arts and the Rockefeller Foundation.

Crime Time Comic Steel and Flesh 12:00

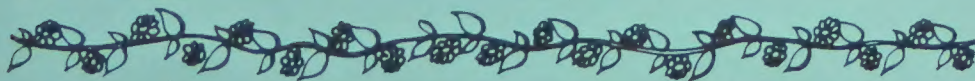
Dana Atchley/Eric Metcalfe, Crested Butte, Colorado

"...a highly polished, fetish-laden drama, focusing on Metcalfe's teenage detective comic fantasies. The work successfully defuses its inherent violence, but fortunately never overcomes the sense of decadent viciousness that forms the core of the narrative." (David Ross) **STEEL AND FLESH** was produced with funds from the Canada Council and the National Endowment for the Arts.

Dana Atchley has spent the past ten years traveling throughout North America as an independent producer and performer. His mobile facility, Network TV, has produced collaborative works with many artists.

Eric Metcalfe is a Canadian artist based at the Western frontier of Vancouver.

TAPE #3



El Corandero 5:30

Shalom Gorewitz, N.Y., N.Y.

"In **EL CORANDERO** (The Faith Healer) voltage controlled dissolves were used to fuse an open gap in the desert mountains of Southern Spain. An

dismissing it to focus on what are perceived as elements of 'change,' ignores a luxurious network of daily activities. In **SIMILAR NATURE** the lives of four people are given 'common credence' as we follow their routines, scored and mixed in musical form, ultimately glorifying the isolated banal."

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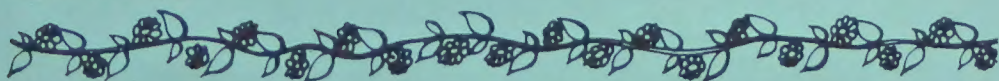
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Anealusian village, sweltering under the mid-day sun, was washed with mud red. Colorizers, synthesizers and other electronic instruments were used to process the visual material at the Experimental Television Center, Owego, N.Y., then edited at Video Transitions, L.A.

Flowers 12:00

Ros Barron, Brookline, Mass.

"FLOWERS is a poetic metaphor for overcoming frustration. It employs surreal and symbolic elements which confront the ontological mystery."

Ros Barron received one of the first R.A.T. grants in 1968. Invited to work at WGBH's New Television Workshop, she created the series **Portraits of Women**. **Magritte Sur La Plage** has been shown widely. Two successive years of support by the Rockefeller Foundation have enabled the production of **Flowers**, **S.S. Odessa** and **Janine**. Just completed is **It's As Easy As ABC** and **Screaming Women** is in-progress.

Best Friend 6:50

Neecy Twinem, N.Y., N.Y.

"BEST FRIEND portrays with gut feeling the back stabbing games that friends play with each other. A best friend is the one you hang out with, laugh with, dance with, hold onto with one hand while hiding the blood-stained knife in the other. The 'Neecy Twinem Band' was first developed for this video soundtrack. The music portrays the dark club atmosphere and the relationships found there. The visuals are intended to be a narrative for the music, and vice versa. The images are about my generation of people and have tones of sexual rituals."

Neecy Twinem's work has been exhibited in Video 80, San Francisco; University Art Museum, Berkeley; KCSM, San Francisco; and the Savoy Tivoli Club and Hotel Utah Club, San Francisco.

Artifacts II 9:00

Woody Vasulka, Santa Fe, New Mexico

"ARTIFACTS is a collection of images initiated by basic algorithmical procedures, to verify the functional operation of a newly created tool. The 'Digital Image Articulator' was designed by Schier/Vasulka specifically to study real time video image performance. ARTIFACTS portray rather simple functions mostly in the range of Boolean primitives and simple arithmetic operations. ARTIFACTS was supported by funds from the New York State Council on the Arts."

Woody Vasulka was born in Brno, Czechoslovakia and studied metal technologies and hydraulic mechanics at the School of Industrial Engineering there. At the Academy of Performing Arts, Prague, he was on the faculty of Film and Television where he produced and directed short films. In 1969, in the U.S., he began experimenting with video. Since 1974 he has been one of the most significant and prolific innovators in computer-controlled video in the world.